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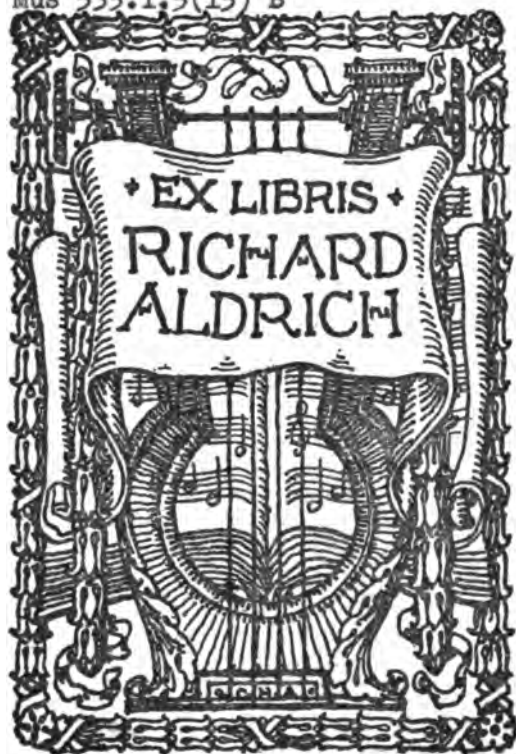
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At
The Old English Edition. No. xv.

EIGHT BALLETS AND MADRIGALS,

BY

THOMAS WHEELKES.

1598.

EDITED BY

G. E. P. ARKWRIGHT.

JOSEPH WILLIAMS,
24 BERNERS STREET,
London.

JAMES PARKER & CO.
27 BROAD STREET,
Oxford.

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Preface.

 THE object of this Edition is to present in an accessible form various works by English composers of the sixteenth, seventeenth, and eighteenth centuries, which would otherwise be difficult to obtain.

It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.

Introduction

To No. xB. Old English Edition.

LIST OF COMPOSITIONS BY THOMAS WEEBKES.

I. PRINTED WORKS :—

- (i) Madrigals to 3. 4. 5. and 6 voyces. Made & newly published by Thomas Weelkes. At London, Printed by Thomas Este. 1597.

This was edited for the Musical Antiquarian Society, 1843, by Dr. E. J. Hopkins, then Organist of St. Luke's Church, St. James'.

(It contains 24 Madrigals.)

Several Madrigals from this volume have been published from time to time in modern collections; e.g. in Burney's History of Music, "My flocks feed not;" in Hawkins' History, "Aye me my wonted joys;" in Turle and Taylor's People's Music Book, "Lo country sport," and "If thy deceitful looks;" in Hullah's Vocal Scores, "Three virgin nymphs;" in Hullah's Singer's Library of Secular Part Music, "Make haste ye lovers;" in Warren's Hand-Book of Glees, &c., "Now ev'ry tree."

- (ii) Balletts and Madrigals to five voyces, with one to 6. voyces: newly published by Thomas Weelkes. At London, Printed by Thomas Este. 1598.

A second edition "printed by Thomas Este, the assigne of William Barley," appeared in 1608.

(It contains 24 compositions.)

The following collections contain Ballets, &c., from this volume. Turle and Taylor's People's Music Book, "All at once well met;" "Now is the bridals;" "On the plains fairy trains." "Welcome sweet

pleasure" is in Preston's "Amusement for the Ladies," and in Warren's Hand-Book of Glees, &c. "In Pride of May" is in the Rev. R. Webb's collection, and in Warren's Hand-Book of Glees, &c. "Lady, your eye," has been edited separately by Mr. W. Barclay Squire.

- (iii) Madrigals of 5. and 6. parts, apt for the Viols and Voices. Made & newly published by Thomas Weelkes of the Coledge at Winchester Organist. At London Printed by Thomas Este, the assigne of Thomas Morley. 1600.

(It contains 10 Madrigals.)

From this collection, "As wanton birds" has been edited separately by Mr. W. Barclay Squire.

- (iv) Madrigals of 6 parts, apt for the Viols and Voices. Made and newly published by Thomas Weelkes of the Coledge at Winchester, Organist. At London, Printed by Thomas Este, the assigne of Thomas Morley. 1600.

(It contains 10 Madrigals.)

- (v) Ayeres or Phantasticke Spirites for three voices, Made and newly published by Thomas Weelkes, Gentleman of his Maiesties Chappell, Batchelar of Musicke, and Organest of the Cathedral Church of Chichester. London Printed by William Barley, and are to be sold at his shoppe in Gracious Street. 1608. Cum Priuilegio.

(It contains 26 compositions.)

"The Nightingale," in Amusement for the Ladies, and in Warren's Hand-Book of Glees, &c., "Strike it up," "Ha ha this world," and "Alas tarry," were edited separately by Oliphant.

- (vi) A Madrigal, à 6, contributed to the "Triumphs of Oriana," 1601.
"As Vesta was."

- (vii) Two songs in Leighton's "Teares or Lamentacions of a sorrowfull Soule." 1614.

"Most mighty and all," à 4.

"O happy he," à 5.

(viii) Anthem, "O Lord, grant the King," printed in Barnard's "Selected Church Musick." 1641.

(ix) Two Anthems in a "Collection of Anthems of the Madrigalian Era," edited by Dr. Rimbault for the Musical Antiquarian Society.
 "All people clap your hands" (also printed in Hullah's Vocal Scores),
 and "When David heard that Absalom."

(x) "Grace my lovely one." Madrigal, edited from a contemporary MS., by Mr. W. Barclay Squire.

II. ANTHEMS AND SERVICES EXISTING IN MS. *

This must not be regarded as a complete list of Weelkes' unprinted works, but only as a contribution towards a catalogue. In this list the following abbreviations are used:—

B.M. = British Museum. Tudw. = Tudway's MS. Collection in B.M. Harleian MSS. 7337—7342.

R.C.M. = Royal College of Music. MS. Mus. Sch. = Music School, Oxford.

Bodl. = Bodleian Library, Oxford. Ch. Ch. = Christ Church, Oxford.

Fitzw. = Fitzwilliam Museum, Cambridge. P.H. = Peterhouse, Cambridge.

D.C.L. = Durham Cathedral Library.

E.C.L. = Ely Cathedral Library.

Ouseley MSS. = copies in the handwriting of the late Sir F. Gore Ouseley, now in the collection of Dr. Armes, Durham.

Rimbault MSS. = compositions referred to as being in the Collection of Dr. Rimbault, in the Introduction to the Mus. Ant. Society's Edition of Weelkes' Madrigals, 1597.

Clifford = Clifford's Divine Services and Anthems, 1664 (words only).

* Old manuscript copies of many compositions from Weelkes' printed collections are to be found in the British Museum; the Royal College of Music; the Bodleian Library; Christ Church, Oxford; and the Fitzwilliam Museum.

Anthem for Ascension Day.	Rimbault MSS.
Anthem for All Saints' Day.	Rimbault MSS.
probably the same as	
Hallelujah, I heard a voice, à 5 (for All Saints' Day).	D.C.L.
Allelujah, Salvation, à 5.	R.C.M., bass only. Ch. Ch., bass wanting.
All laud and praise.	R.C.M. and Rimbault MSS.
All people clap your hands.	Rimbault MSS.
Behold, how good and joyful.	Rimbault MSS.
Behold, O Israel.	Rimbault MSS.
Christ rising.	Rimbault MSS.
Christ is risen.	Rimbault MSS.
Deal bountifully.	Rimbault MSS.
Deliver us, O Lord, à 5.	R.C.M.
(Mr. Will. Cox his Anthem, March 9, 1617.)	
Give ear, O Lord.	Rimbault MSS.
Give the King thy judgments.	R.C.M. D.C.L. Clifford.
Gloria in excelsis Deo. Sing my soul to God }	Ch. Ch., bass wanting.
the Lord, à 6. }	Ouseley MSS.
Hosanna to the Son of David, à 6.	Ch. Ch., bass wanting.
	Ouseley MSS.
I lift my heart.	R.C.M., bass only.
I love Thee, Lord.	Rimbault MSS.
If King Manasses.	R.C.M. Rimbault MSS.
In Thee, O Lord, have I put.	D.C.L. Clifford.
Let us lift up our eyes.	Clifford.
Lord to Thee I make my moan, à 5.	R.C.M. Ch. Ch., bass wanting.
	Ouseley MSS. Clifford.

O how amiable.	D.C.L. P.H. Rimbault MSS.
O Lord, arise.	R.C.M. Rimbault MSS.
O Lord God Almighty (prayer for the King).	Ch. Ch., cantus wanting. Rimbault MSS.
O Lord, grant the King.	R.C.M. Tudw. Fitzw. E.C.L. Ch. Ch., cantus wanting.
O Lord, how joyful.	Rimbault MSS.
O Lord, preserve.	Rimbault MSS.
O Lord, rebuke me not.	Rimbault MSS.
O Lord, turn not away.	Rimbault MSS.
O mortal man, à 5.	R.C.M. Clifford.
O my son, Absalom, à 6 (2nd part of When David heard).	Bodl. MS. Mus. f. 20—24. Ch. Ch., bass wanting.
O Jonathan, à 6.	Ch. Ch., bass wanting.
Plead thou my cause.	R.C.M. Rimbault MSS.
Sing unto the Lord.	Clifford.
Successive course.	Rimbault MSS.
Thy mercies great.	Clifford.
What joy so true. (Made for Dr. Hunt.)	R.C.M. Rimbault MSS.
When David heard.	B.M. Addl. MSS. 5054. Ch. Ch., bass wanting.

Services.

An organ-book in the writing of Adrian Batten, once in the collection of Joseph Warren, referred to by Rimbault, contains 6 services (Morning and Evening), of which two (Evening) are at P.H.

A Morning and an Evening Service.	D.C.L.
Commandments, Creed, and Magnificat, à 4.	Ch. Ch.

Morning Service for the Virginals in Cosyn's Virginal book in the collection of the Queen at Buckingham Palace.

The following are at Christ Church ; they may possibly be adapted from compositions in one of Weelkes' printed collections.

The greedy wretch that surfeits, à 3.

The worldly man, à 4.

III. INSTRUMENTAL PIECES, &c.

Pieces for Viols (imperfect), à 5.

R.C.M.

In Nomines, à 5.

MS. Mus. Sch. C. 64—69.

In Nomine, à 4.

MS. Mus. Sch. D. 210—214.

Two In Nomines, à 5.

" " " "

Lacrimae, à 5.

B.M. Addl. MSS. 30480-4.

Ten compositions, à 6, without words.

Two, à 5.

}

Ch. Ch.

Probably adapted from one of Weelkes' printed collections.


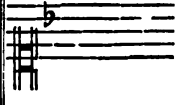
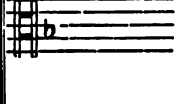
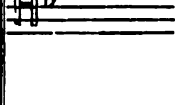
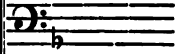
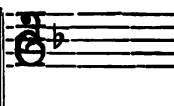
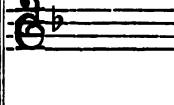
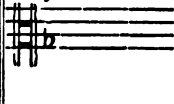

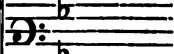
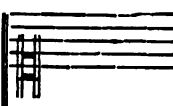
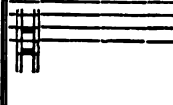
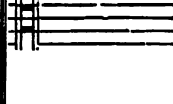
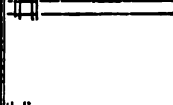
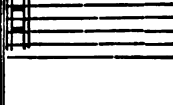
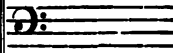
In preparing this list the Editor has received much valuable help : his thanks are especially due to the Rev. T. Vere Bayne, Christ Church ; to Dr. Armes, Durham ; and to Mr. H. E. Wooldridge.



NOTE.—THESE BALLETS AND MADRIGALS CAN BE OBTAINED SEPARATELY AT SIXPENCE EACH.

A Table of the Clefs

Used in the original Edition.

Nos. 17, 18 & 22.	Nos. 19, 20, 21 & 23.	No. 24.
<p>Cantus.</p>  <p>Quintus.</p>  <p>Altus.</p>  <p>Tenor.</p>  <p>Bassus.</p> 	    	<p>Cantus.</p>  <p>Quintus.</p>  <p>Sextus.</p>  <p>Altus.</p>  <p>Tenor.</p>  <p>Bassus.</p> 

rvii.



WE shepherds sing, we pipe, we play,
With pretty sport we pass the day,

Fa la la.

We care for no gold,

But with our fold

We dance and prance as pleasure would,

Fa la la.

rviii.



I LOVE, and have my love regarded,
 And sport with sport as well rewarded,
Fa la la.

Which makes me laugh when others weep,
 And play with Love when others sleep,
Fa la la.

My love with love hath me requited,
 With twenty kisses me delighted,
Fa la la.

Which makes me laugh when others weep,
 And play with Love when others sleep,
Fa la la.

Sweetheart, thou hast my heart for ever
 That sweetly didst my heart deliver,
Fa la la.

Which makes me laugh when others weep,
 And play with Love when others sleep,
Fa la la.

rix.



THE FIRST PART.

COME, clap thy hands, thou shepherd swain,
 Phillis doth love thee once again.
 If thou agree, then sing with me
 Phillis my choice of choice shall be.

rr.



THE SECOND PART.

PHILLIS hath sworn she loves the man
 That knows what's love, and love her can.
 Philemon then must needs agree
 Phillis my choice of choice shall be.

rrí.



FAREWELL my joy,
Adieu my love and pleasure ;
To sport and toy
We have no longer leisure,
Fa la la.

Farewell, adieu ;
Until our next consorting
Sweet love be true :
And thus we end our sporting,
Fa la la.

. xxi.



Now is my Cloris fresh as May,
 All clad in green and flowers gay,
Fa la la.

Oh, might I think August were near
 That harvest joy might soon appear,
Fa la la.

But she keeps May throughout the year,
 And August never comes the near,
Fa la la.

Yet will I hope though she be May,
 August will come another day,
Fa la la.

xxiii.



UNTO our flocks sweet Corolus
 Our bag-pipe song now carol thus,
Fa la la.

Whilst flocks and herds be grazing
 Let us our rest be praising,
Fa la la.

To teach our flocks their wonted bounds,
 On bag-pipes play the shepherds rounds,
Fa la la.

The tender lambs with bleating
 Will help our joyful meeting,
Fa la la.

xxiv.



AN ELEGY IN REMEMBRANCE OF THE
HO: THE LORD BROUGH.

CEASE now, delight ; give sorrow leave to speak,
In floods of tears bewailing his decease
Whose timeless death a stony heart would break ;
Sweet Brough's life was Music's life's increase.
Brough is dead. Great lord of greater fame
Live still on earth by virtue of thy name.

ERRATUM.

No. 18. p. 7, Tenor 3rd bar, *g* should be corrected to *♭*, and in the corresponding passage on p. 12, bar 2.

The Table.

¶ To 5 Voices.

	PAGE
17. WE SHEPHERDS SING	I
18. I LOVE, AND HAVE MY LOVE REGARDED	7
19. COME, CLAP THY HANDS. <i>First Part</i>	24
20. PHILLIS HATH SWORN. <i>Second Part</i>	32
21. FAREWELL MY JOY	40
22. NOW IS MY CLORIS FRESH AS MAY	52
23. UNTO OUR FLOCKS SWEET COROLUS	57

¶ To 6 Voices.

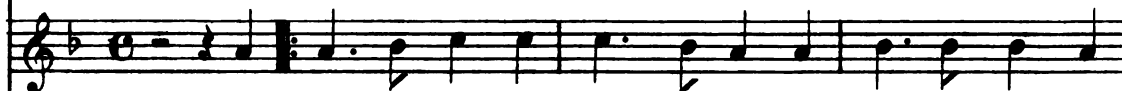
24. CEASE NOW DELIGHT	64
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XVII.

WE SHEPHERDS SING.

1st TREBLE.

We shepherds sing, we pipe, we play, with pret - ty sport we

2nd TREBLE.

We shepherds sing, we pipe, we play, with pret - ty sport we

ALTO.

We shepherds sing, we pipe, we play, with pret - ty sport we

*TENOR.
8^{ve} lower.*

We shepherds sing, we pipe, we play, with pret - ty sport we

BASS.

We shepherds sing, we pipe, we play, with pret - ty sport we



pass the day, with pret - ty sport we pass the day,

pass the day, with pret - ty sport we pass the day,

pass the day, with pret - ty sport we pass the day, Fa la la

pass the day, with pret - ty sport we pass the day, Fa..... la la la.....

pass the day, with pret - ty sport we pass the day, Fa la la la

Fa la la la la la la la la la la la la la

Fa la la la la la la la la la la la la la

la la la la la la la la la la la la la

..... la la la Fa la la la la la la la la la

la la la la la la la Fa la la la la la la la

1.

Fa la la la la la la la la. We

la' la la la la la la la la la. We

la la la la la la la la la la. We

la la la la la la la la la la. We

la la la la la la la la la la. We

la la la la la la la la la la. We

2.

la. We care for no gold we care for no

la. We care for no gold we care for no

la. We care for no gold we care for no

la. We care for no gold we care for no

la. we care for no

gold, but with our..... fold we dance and prance as

gold, but with our..... fold we dance and prance as

gold, but with our fold we dance and prance as

gold, but with our..... fold we dance and prance as

gold, but with our fold

plea - sure would, but with our fold we dance and.....

plea - sure would, but with our fold we dance and.....

plea - sure would, but with our fold we dance and

plea - sure would, but with our fold we dance and

we dance and prance as plea - sure

prance as plea - sure would.

prance as plea - sure would.

prance as plea - sure would.

prance as plea - sure would. Fa la la la

would, as plea - sure would. Fa la la la la la

Fa la la la la la la la la la la la la la la

Fa la la la la..... la la la la la la la

Fa la la la la la..... la la

la la la la la la la Fa la la la la la.....

la la la..... la la la

1.

la la la la la la la la la la. We

la la la la la la la la la la. We

la la la..... la. We

..... la Fa la la la. We

Fa la la la la la la la la la la.

2.

la la la la la.

la la la la la la la la.

la la la la..... la la.

la la la la la.

la la la la la.

XVIII.

I LOVE AND HAVE MY LOVE REGARDED.

1st TREBLE.

1. I love, I love and have my
 2. My love, My love with love hath
 3. Sweet - heart, Sweet-heart thou hast my

2nd TREBLE.

1. I love, I love and
 2. My love, My love with
 3. Sweet - heart, Sweet - heart thou

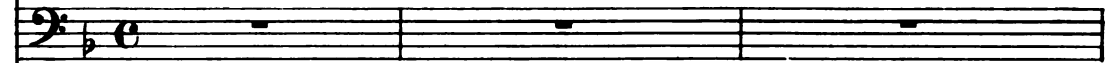
ALTO.
8^{ve} lower.

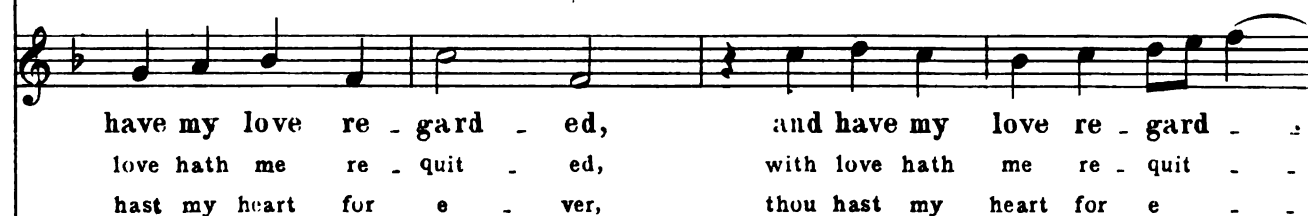
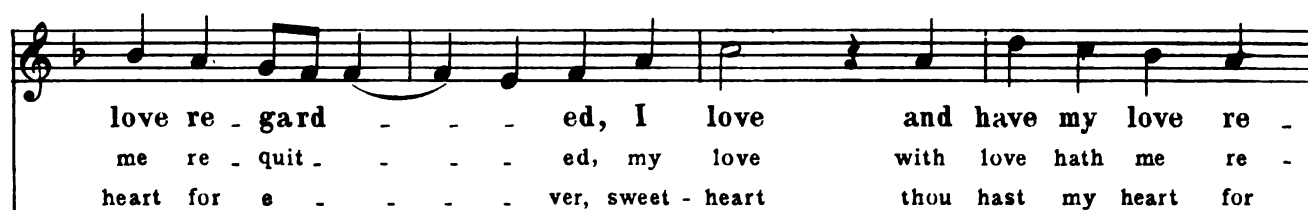
1. I love, I love and
 2. My love, My love with
 3. Sweet - heart, Sweet - heart thou

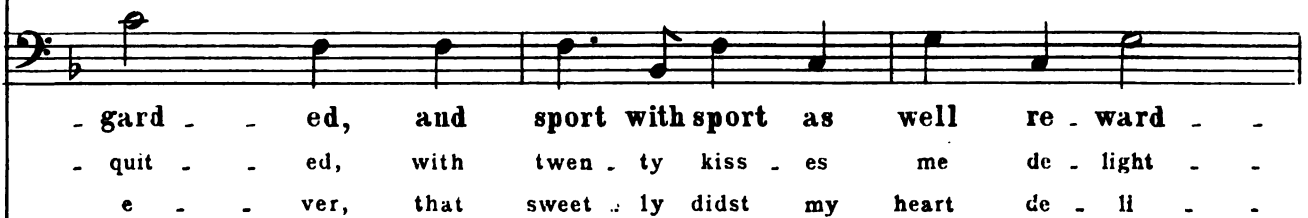
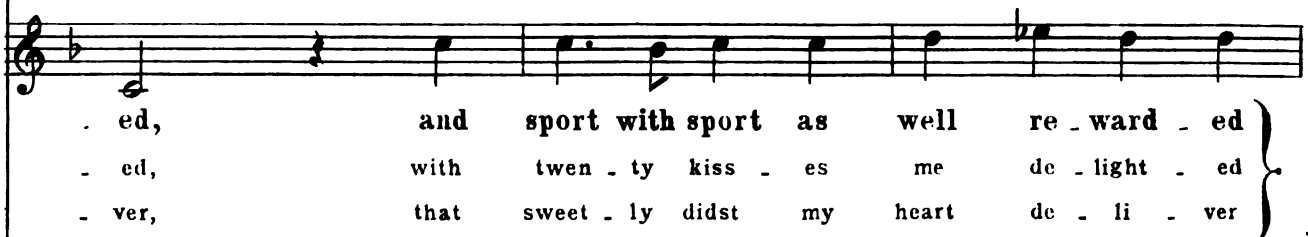
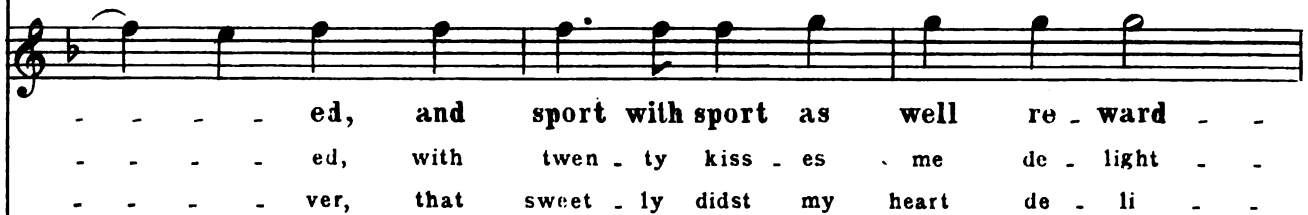
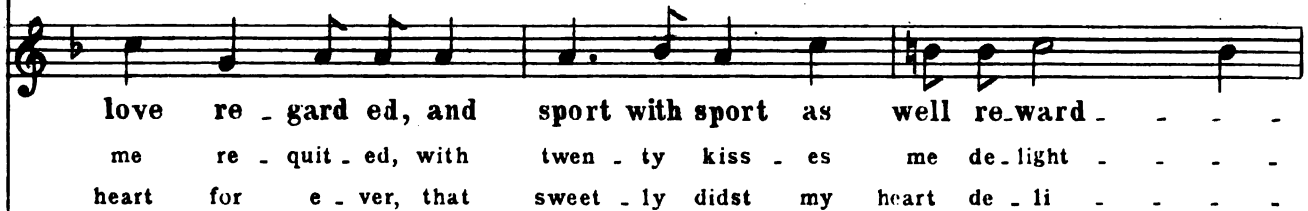
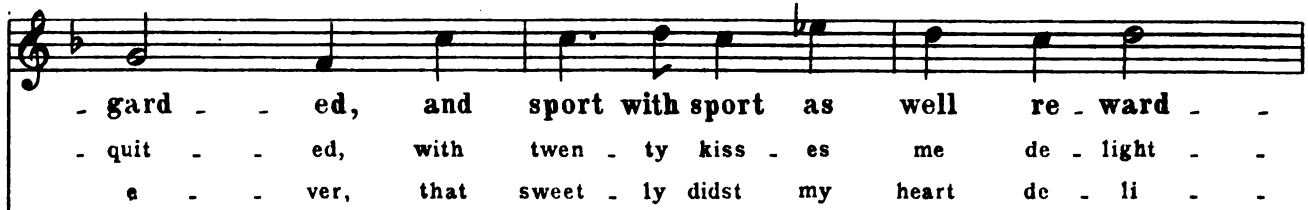
TENOR.
8^{ve} lower.

1. I love and have my
 2. My love with love hath
 3. Sweetheart thou hast my

BASS.







ed,
ed,
ver,

Fa la la la, Fa la la la la la

ed,
ed,
ver,

Fa la . la la la la, Fa la la la la la la

ed,
ed,
ver,

Fa la la..... la la la, Fa la la la la

Fa la la la la la, Fa la la la la la la, Fa.....

ed,
ed,
ver,

Fa la la la la la, Fa la la la la, Fa la

la, Fa la la la la la { I
My
Sweet -

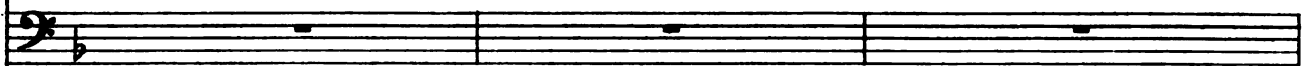
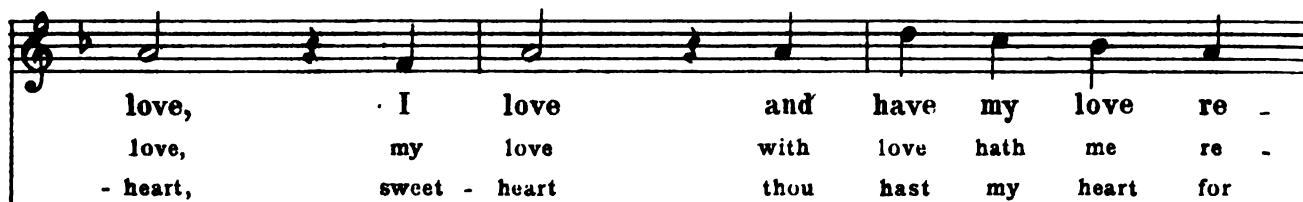
la, Fa la la la la la la { I love
My love
Sweet - heart,

Fa la la la la la la la { I
My
Sweet -

..... la la la la, Fa..... la la la

la la la, Fa la la

I love My Sweet - heart,



- gard - - ed, I love and have my
 - quit - - ed, My love with love hath
 e - - ver Sweet - heart thou hast my

- - - ed, I love and have my love re - -
 - - - ed, My love with love hath me re - -
 - - - ver Sweet - heart thou hast my heart for

- gard - - ed, and have my love re - gard - -
 - quit - - ed, with love hath me re - quit - -
 e - - ver thou hast my heart for e - - -

..... I love and have my love re - gard - -
 My love with love hath me re - quit - -
 Sweet - heart thou hast my heart for e - - -

I love and have my love re - -
 My love with love hath me re - -
 Sweet - heart thou hast my heart for

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love re-gard-ed, and sport with sport as well re-ward - - -
 me re-quit-ed, with twen-ty kiss-es me de-light - - -
 heart for e-ver, that sweet-ly didst my heart de-li - - -

-gard - - ed, and sport with sport as well re-ward - - -
 -quit - - ed, with twen-ty kiss-es me de-light - - -
 e - - ver, that sweet-ly didst my heart de-li - - -

- - - ed, and sport with sport as well re-ward - - -
 - - - ed, with twen-ty kiss-es me de-light - - -
 - - - ver that sweet-ly didst my heart de-li - - -

- ed, and sport with sport as well re-ward - ed }
 - ed, with twen-ty kiss-es me de-light - ed }
 - ver, that sweet-ly didst my heart de-li - ver }

-gard - - ed, and sport with sport as well re-ward - - -
 -quit - - ed, with twen-ty kiss-es me de-light - - -
 e - - ver that sweet-ly didst my heart de-li - - -

- ed.)
- ed.)
- ver.)

Fa la la la la la, Fa la la la la la

- ed.)
- ed.)
- ver.)

Fa la la la, Fa la la la la la

- ed.)
- ed.)
- ver.)

Fa la la..... la la la, Fa la la la la,

Fa la la la la la, Fa la la la la la la, Fa.....

- ed.)
- ed.)
- ver.)

Fa la la la la la, Fa la la la la, Fa la

la, Fa la la la la la la. Which

la, Fa la la la la. Which

Fa la la la la la la la. Which

..... la la la la Fa..... la la la. Which

la la la Fa la la.

makes me al - ways laugh, which makes me laugh, which

makes me laugh, which makes me al - ways laugh, which

makes me laugh, which makes me al - ways laugh, which

makes me al - ways laugh, which makes me laugh, which

makes me al_ways laugh, when o - - thers weep.....
 makes me al_ways laugh, when o - - thers weep, when.....
 makes me laugh, when o - - thers weep,
 makes me laugh, when o - - thers weep, when
 when

..... when..... o - - thers
 o - thers weep..... when..... o - thers
 when o - - thers.....
 o - thers weep, when o - - thers
 o - - thers.....

weep, and play with Love, and play with Love..... when

weep, and play with Love, and play with Love..... when

weep, and play with Love, and play with Love..... when

weep, and play with Love, and play with Love when

weep, and play with Love..... when

o - - thers sleep, Fa la, Fa la, Fa la,

o - - thers sleep, Fa la, Fa la, Fa la,

o - - thers sleep, Fa la, Fa la, Fa

o - - thers sleep, Fa la, Fa la, Fa

o - - thers sleep, Fa la, Fa la, Fa

First system of musical notation. It consists of five vocal staves and a piano accompaniment. The vocal parts are in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are:
Staff 1: Fa la la la la la, Fa la la la la la, Fa la la, Fa la
Staff 2: Fa la la la la la, Fa la la la la la, Fa la la, Fa la
Staff 3: la, Fa la, Fa la la, Fa la la,
Staff 4: la, Fa la, Fa la la, Fa la la,
Staff 5: la, Fa la,
The piano accompaniment is shown in grand staff notation (treble and bass clefs).

Second system of musical notation. It consists of five vocal staves and a piano accompaniment. The vocal parts continue the melody from the first system. The lyrics are:
Staff 1: la, Fa la la, Fa la la la la la la, Fa la la la la la, Fa
Staff 2: la, Fa la la, Fa la la la la la la, Fa la la la la la, Fa
Staff 3: Fa la la, Fa la la la, Fa la la la la la, Fa la la la la
Staff 4: Fa la la, Fa la la la, Fa la la la la la, Fa la la
Staff 5: Fa la la,
The piano accompaniment continues with chords and moving lines in both hands.

la la la la la la la la la la. Which

la la la la la la la la la la. Which

la, Fa la la la la. Which

la la la la la la la la. Which

la, Fa la la.

makes me laugh, which makes me always laugh, which makes me always laugh, when

makes me always laugh, which makes me laugh, which makes me always laugh, when

makes me laugh, which makes me always laugh, which makes me laugh, when

makes me always laugh, which makes me laugh, which makes me laugh, when

o - thers weep, when o - thers weep, when.....

o - thers weep, when o -

o - thers weep, when o - thers

o - thers weep, when o - thers weep, when o -

when o - thers

..... o - thers weep, and play with Love, and play with Love when

- thers weep, and play with Love, and play with Love when

..... weep, and play with Love, and play with Love when

thers weep, and play with Love, and play with Lovewhen

..... weep, and play with Love when

o - thers sleep, Fa la, Fa la, Fa la,

o - thers sleep, Fa la Fa la Fa la,

o - thers sleep, Fa la, Fa la, Fa

o - thers sleep, Fa la, Fa la, Fa

o - thers sleep, Fa la, Fa la, Fa

Fa la la la la la, Fa la la la la la, Fa la la, Fa la

Fa la la la la la, Fa la la la la la, Fa la la, Fa la

la, Fa la, Fa la la, Fa la la,

la, Fa la, Fa la la, Fa la la,

la, Fa la,

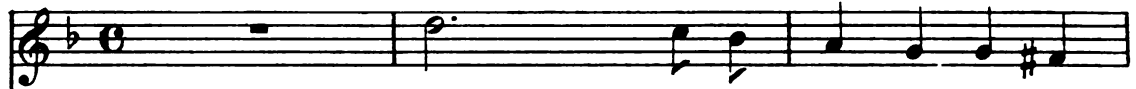
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The image displays a musical score for the song "Lullaby" (Nachtlied) by Franz Schubert. The score is written for five voices and piano accompaniment. The vocal parts are arranged in five staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are in German, and the melody is simple and soothing, characteristic of Schubert's lullabies. The piano accompaniment is shown at the bottom, featuring a grand staff with both treble and bass clefs. The overall mood is calm and tender, suitable for a lullaby.

XIX.

COME CLAP THY HANDS.

FIRST PART.

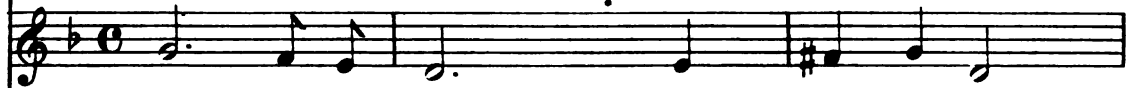
1st TREBLE.

Come clap thy hands thou shep-herd

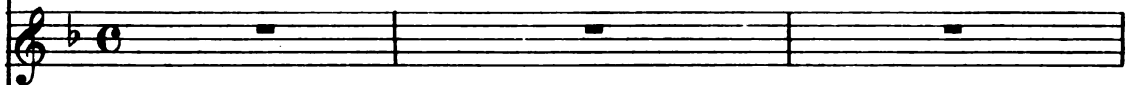
2nd TREBLE.

Come clap thy hands thou shep-herd swain

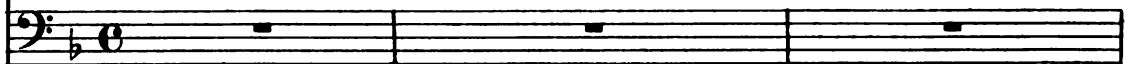
ALTO.



Come clap thy hands thou shep-herd.....

TENOR
8th lower.

BASS.



swain,
 come..... clap thy hands thou shep - herd swain, come
 swain come clap thy hands thou shep - herd swain, come
 Come clap thy hands thou shep - herd swain,
 Come..... clap thy hands thou shep - herd swain,

come clap thy hands thou shep - herd swain,
 clap thy hands..... thou shep - herd swain, come
 clap thy hands thou shep - herd swain, come clap thy
 come clap thy hands, thou shep - herd swain, come clap thy
 come.....

come clap thy hands, come clap thy
 clap thy hands, come clap thy hands thou
 hands thou shep - - - - - herd swain
 hands, come clap thy hands thou shep - herd
 clap thy hands thou

hands thou shep - herd swain, Phil - lis doth love thee
 shep - herd swain, Phil - lis doth love thee once a -
 thou shep - herd swain, Phil - lis doth
 swain thou shep - herd swain, Phil - lis doth love thee.... once a
 shep - - - - - herd swain,

once a - gain, Phil - lis doth love thee Phil - lis doth
 - gain, Phil - lis doth love thee once a - gain, Phil -
 love thee Phil - lis doth love
 - gain, Phil - lis doth love thee once a -
 Phil - lis doth love thee once a - gain, Phil - lis doth

love thee once a - gain a - gain.
 - lis doth love thee once a - gain. If.....
 thee once a - gain a - gain.
 - gain doth love thee once a - gain. If.....
 love thee once a - gain.

If..... thou a - gree then sing with me, if.....
 thou a - gree then sing with me, then sing with me,
 If..... thou a - gree then sing with me, if.....
 thou a - gree then sing with me, if..... thou a gree then

..... thou a - gree then sing with me, Phil .
 if..... thou a - gree then
 thou a gree then sing with me, Phil .
 sing with me,
 Phil .

- lis my choice of choice shall be Phil - lis my choice of
sing with me, Phil - lis my choice of choice shall be Phil -
- lis my choice of choice shall be Phil - lis my choice of
Phil - lis my choice of choice shall be
- lis my choice of choice shall be Phil -

choice shall be, Phil - lis my choice of choice shall.....
- lis my choice of choice shall be, Phil - lis my choice of
choice shall be, Phil - lis my choice of
Phil - lis my choice of choice shall
- lis my choice of choice shall be,

be, Phil - lis my choice of choice shall

choice Phil - lis my choice of choice shall be, Phil - lis my

choice shall be, Phil - lis my

be, Phil - lis my choice, Phil - lis my choice of choice shall

Phil - lis my choice of choice shall be,

be, Phil - lis my choice of choice shall

choice of choice shall be, Phil - lis my

choice Phil - lis my choice of choice shall be, Phil -

be, Phil - lis my choice Phil - lis my choice of choice shall

Phil - lis my choice of choice shall be, Phil - lis my

be Phil - lis my choice of choice

choice of choice shall be, of choice shall

lis my choice of choice Phil

be Phil - lis my choice of..... choice

choice of choice shall be of choice

shall be of choice shall be.

..... be of choice shall be.

lis my choice of choice..... shall..... be.

shall be of choice shall be.

shall be of choice shall be.

XX.

THE SECOND PART.

PHILLIS HATH SWORN.

1st TREBLE. Phil - lis hath sworn she loves the man, Phil - lis hath

2nd TREBLE. Phil - lis hath sworn she loves the man, Phil -

ALTO. Phil - - - lis hath sworn she

TENOR.
8th lower.

BASS.

The musical score is written for five voices and piano. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal parts are arranged in five staves: 1st Treble, 2nd Treble, Alto, Tenor (8th lower), and Bass. The piano accompaniment is at the bottom, consisting of a grand staff with treble and bass clefs. The lyrics are: 'Phil - lis hath sworn she loves the man, Phil - lis hath' for the 1st and 2nd Trebles, and 'Phil - - - lis hath sworn she' for the Alto. The Tenor and Bass parts are currently empty.

sworn she loves the man, Phil - lis hath sworn, Phil - lis hath
 - lis hath sworn she loves, Phil - lis hath sworn, Phil -
 loves..... the man,
 Phil -
 Phil - lis hath

sworn she loves the man,
 - lis hath sworn, Phil - lis hath sworn, Phil - lis hath
 Phil - lis hath sworn, Phil - lis hath sworn, Phil - lis hath
 - lis hath sworn, Phil - lis hath sworn, Phil - lis hath
 sworn she loves the man she

Phil - lis hath
 sworn,
 sworn, Phil - lis hath sworn she loves the man, Phil -
 sworn, Phil - lis hath sworn she loves the man, she
 loves the man, Phil - lis hath

sworn she loves..... the..... man, the.....
 Phil - lis hath sworn she loves the.....
 - lis hath sworn, Phil - lis hath..... sworn she loves the
 loves the man, Phil - lis hath sworn she loves the
 sworn she loves the man, she loves the

man, That knows..... what's love and love her can, that

man, That knows what's love and love her

man, That

man, That knows..... what's love and love her can,

man,

knows what's love and love her can, that

can, that knows..... what's love and love her can

knows what's love and love her can, that

that knows what's

that knows.....

knows what's love and love her can; Phi -

knows what's love and love her can; Phi -

love and love her can, and love her can; Phi -

..... what's love and love her..... can; Phi -

le - mon then must needs a gree, Phi - le - mon

le - mon then must needs a gree, Phi - le - mon

le - mon then must needs a gree, Phi - le - mon

le - mon then must needs a gree, Phi - le - mon

le - mon then must needs a gree,

then must needs..... a - gree, Phil - - lis my choice of

then must needs a - gree, must needs a - gree Phil -

then must needs..... a gree, Phil - - lis my choice of

then must needs..... a - gree, Phil -

Phil - - lis my choice of

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of two staves each. The lyrics are: "then must needs..... a - gree, Phil - - lis my choice of", "then must needs a - gree, must needs a - gree Phil -", "then must needs..... a gree, Phil - - lis my choice of", "then must needs..... a - gree, Phil -", and "Phil - - lis my choice of". The piano accompaniment is written for the right and left hands, with various chords and melodic lines.

choice shall be, Phil - - lis my choice of choice shall be, Phil -

- - lis my choice of choice shall be, Phil - - lis my choice of

choice shall be, Phil - - lis my choice of choice shall

- - lis my choice of choice shall be, Phil -

choice shall be, Phil - - lis my choice of

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of two staves each. The lyrics are: "choice shall be, Phil - - lis my choice of choice shall be, Phil -", "- - lis my choice of choice shall be, Phil - - lis my choice of", "choice shall be, Phil - - lis my choice of choice shall", "- - lis my choice of choice shall be, Phil -", and "choice shall be, Phil - - lis my choice of". The piano accompaniment continues with similar harmonic and melodic patterns.

- - lis my choice of choice shall..... be,
 choice shall be, Phil .. - lis my choice of choice, Phil - lis my
 be, Phil - - lis my choice of choice shall be,
 - - lis my choice of choice shall be, Phil - lis my
 choice shall be Phil - lis my

Phil - lis my choice of choice shall be,
 choice of choice shall be, Phil - lis my choice of choice shall
 Phil - lis my choice, Phil - lis my
 choice Phil - lis my choice of choice shall be Phil - lis my
 choice of choice shall be, Phil - lis my

Phil - lis my choice of choice shall be, Phil - lis my
 be, Phil - lis my choice of choice shall
 choice of choice shall be, Phil - lis my choice of
 choice, Phil - lis my choice of choice shall be, Phil - lis my
 choice of choice shall be, Phil - lis my choice of choice shall

choice of choice shall be_
 be, of choice shall be_
 choice, of choice shall be_
 choice of choice shall be_
 be, of choice shall be_
 choice of choice shall be_

XXI.

FAREWELL, MY JOY.

1st TREBLE.  Fare - well my joy, fare-well my joy,

2nd TREBLE.  Fare - well my joy, fare-well

ALTO.  Fare-well my joy, fare - well my.....

TENOR
8^{ve} lower.  Fare-well my joy, fare -

BASS. 



fare-well, a - dieu my love and plea - - sure,
 my joy, a - dieu my love and plea - - sure, a - dieu my
 joy, fare - well, a - dieu my love and plea - sure, a - dieu my
 - well my..... joy, a - dieu my love and plea - - sure, a - dieu my

(Piano accompaniment continues with chords and melodic lines in the right and left hands.)

a - dieu my love and plea - - sure; to sport and....
 love, and plea - - - sure; to sport and....
 love, and plea - - - sure; to sport and
 love, a - dieu my love and plea - - sure; to sport and....
 - dieu my love and plea - - - sure; to sport and....

(Piano accompaniment continues with chords and melodic lines in the right and left hands.)

[illegible]

lon - ger lei - - sure, Fa la la la la la.....

lon - ger lei - - sure, Fa la la la la la.....

lei - - - - - sure, Fa la la la la

lon - ger lei - - sure, Fa la la la la la, Fa la la la la

lei - - - - - sure, Fa la la la la la la la

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..... la la la la la la la la, Fa

..... la la la, Fa..... la la la la, Fa

la la la la, Fa

la, Fa la la la la la, la,

la..... la,

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat (B-flat). The lyrics are 'la' and 'Fa'. The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of one flat. The system includes various musical notations such as notes, rests, and slurs.

la la la la la la la, Fa la la la la la la la

la la la la la la la, Fa la la la la la la la

la la la la la la la, Fa

Fa la la la la la la la

Fa la la la la la la la la la la la

The second system of the musical score continues the vocal and piano parts. It features five vocal staves and a piano accompaniment. The vocal parts continue with 'la' and 'Fa' lyrics. The piano accompaniment continues with various musical notations. The system concludes with a final chord in the piano part.

Phil - lis hath
 sworn,
 sworn, Phil - lis hath sworn she loves the man, Phil -
 sworn, Phil - lis hath sworn she loves the man, she
 loves the man, Phil - lis hath

sworn she loves..... the..... man, the.....
 Phil - lis hath sworn she loves the.....
 lis hath sworn, Phil - lis hath..... sworn she loves the
 loves the man, Phil - lis hath sworn she loves the
 sworn she loves the man, she loves the

man, That knows..... what's love and love her can, that

man, That knows what's love and love her

man, That

man, That knows..... what's love and love her can,

man,

knows what's love and love her can, that

can, that knows..... what's love and love her can

knows what's love and love her can, that

that knows what's

that knows.....

knows what's love and love her can; Phi -

knows what's love and love her can; Phi -

love and love her can, and love her can; Phi -

..... what's love and love her..... can; Phi -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key (two flats). The lyrics are: "knows what's love and love her can; Phi -". The piano accompaniment is in the same key and features a simple harmonic structure with chords and moving lines in both hands.

- le - mon then must needs a gree, Phi - le - mon

- le - mon then must needs a gree, Phi - le - mon

- le - mon then must needs a gree, Phi - le - mon

- le - mon then must needs a gree, Phi - le - mon

- le - mon then must needs a gree,

The second system of the musical score continues with five vocal staves and a piano accompaniment. The lyrics are: "- le - mon then must needs a gree, Phi - le - mon". The piano accompaniment continues with harmonic support for the vocal lines, maintaining the B-flat major key.

then must needs..... a - gree, Phil - lis my choice of

then must needs a - gree, must needs a - gree Phil -

then must needs..... a gree, Phil - lis my choice of

then must needs..... a - gree, Phil -

Phil - lis my choice of

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four staves, with the fifth staff likely representing a bass or tenor part. The lyrics are: "then must needs..... a - gree, Phil - lis my choice of", "then must needs a - gree, must needs a - gree Phil -", "then must needs..... a gree, Phil - lis my choice of", "then must needs..... a - gree, Phil -", and "Phil - lis my choice of". The piano accompaniment is written for the lower part of the system.

choice shall be, Phil - lis my choice of choice shall be, Phil -

- lis my choice of choice shall be, Phil - lis my choice of

choice shall be, Phil - lis my choice of choice shall

- lis my choice of choice shall be, Phil -

choice shall be, Phil - lis my choice of

The second system of the musical score continues the vocal and piano parts. The lyrics are: "choice shall be, Phil - lis my choice of choice shall be, Phil -", "- lis my choice of choice shall be, Phil - lis my choice of", "choice shall be, Phil - lis my choice of choice shall", "- lis my choice of choice shall be, Phil -", and "choice shall be, Phil - lis my choice of". The piano accompaniment continues with the same melodic and harmonic structure.

- - lis my choice of choice shall..... be,
 choice shall be, Phil - - lis my choice of choice, Phil - lis my
 be, Phil - - lis my choice of choice shall be,
 - - lis my choice of choice shall be, Phil - lis my
 choice shall be Phil - lis my

Phil - lis my choice of choice shall be,
 choice of choice shall be, Phil - lis my choice of choice shall
 Phil - lis my choice, Phil - lis my
 choice Phil - lis my choice of choice shall be Phil - lis my
 choice of choice shall be, Phil - lis my

Phil - lis my choice of choice shall be, Phil - lis my
 be, Phil - lis my choice of choice shall
 choice of choice shall be, Phil - lis my choice of
 choice, Phil - lis my choice of choice shall be, Phil - lis my
 choice of choice shall be, Phil - lis my choice of choice shall

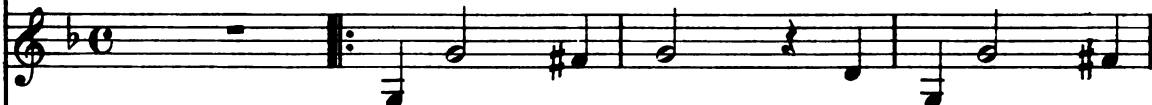
choice of choice shall be_
 be, of choice shall be_
 choice, of choice shall be_
 choice of choice shall be_
 be, of choice shall be_
 choice of choice shall be_

XXI.

FAREWELL, MY JOY.

1st TREBLE.  Fare - well my joy, fare-well my joy,

2nd TREBLE.  Fare - well my joy, fare-well

ALTO.  Fare-well my joy, fare - well my.....

TENOR
8^{ve} lower.  Fare-well my joy, fare -

BASS. 



fare-well, a-dieu my love and plea - - sure,

my joy, a-dieu my love and plea - - sure, a-dieu my

joy, fare - well, a-dieu my love and plea - sure, a-dieu my

-well my..... joy, a-dieu my love and plea - - sure, a-dieu my

A -

a - dieu my love and plea - - sure; to sport and....

love, and plea - - - sure; to sport and....

love, and plea - - - sure; to sport and

love, a - dieu my love and plea - - sure; to sport and....

-dieu my love and plea - - - sure; to sport and....

[illegible]

lon - ger lei - - sure, Fa la la la la la.....

lon - ger lei - - sure, Fa la la la la la.....

lei - - - - - sure, Fa la la la la

lon - ger lei - - sure, Fa la la la la la, Fa la la la la

lei - - - - - sure, Fa la la la la la la la

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..... la la la la la la la, Fa

..... la la la, Fa..... la la la la, Fa

la la la, Fa

la, Fa la la la la, la,

la..... la,

[illegible]

1. 2.

la la la la la. Fare-well la. Fare-well,

la la la la la. la. Fare-well fare -

la la la la la. la. Fare - well, fare -

la la la la. la. A - dien,

la la la la. la. Fare -

1. 2.

fare - well, a - - - dieu..... a - - -

-well, a - - - dieu,

-well, a - - - dieu..... a - - -

a - - - dieu,

-well, fare - well a - - -

-dieu, a - - - - - dieu, un - til our
 a - - - - - dieu, un -
 -dieu, a - dieu, a - - - - - dieu, un -
 a - - - - - dieu,
 -dieu, a - - - - - dieu,
 -dieu, a - - - - - dieu,

next con - sor - - - - - ting, un - til our
 - til our next con - - - - - sor - ting, un - - - - - til our next con -
 - til our next con - sor - - - - - ting,
 un - - - - - til our next con -
 un - til our

next con - sor - - - - ting, Sweet

- sor - - - ting, con - sor - - - ting, Sweet

- sor - - - ting, con - sor - - - ting, Sweet

next con - sor - - - ting, Sweet

love..... be true,.....

love be..... true,

love be..... true, and thus we end our

love be..... true, and

love be true,

love..... be true,.....

love be..... true,

love be..... true, and thus we end our

love be..... true, and

love be true,

The image shows a page of a musical score for the song "The End of the Rainbow" by Robert Schumann. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The music is in 3/4 time and the key of B-flat major. The lyrics are in English and are written below the vocal staves. The piano part consists of a simple harmonic accompaniment. The score is for a single system, and the lyrics are: "and thus we end our sport - - sport - ing, and thus we end our sport - ing, thus we end our sport, and thus we end our and thus we end our".

and

and thus we end our sport - - -

sport - ing, and thus we end our sport - ing,

thus we end our sport, and thus we end our

and thus we end our

thus we end our sport - - - ing, and
 - ing, and thus we end our sport, and
 and thus we end our sport - -
 sport - ing, and thus we end our
 sport - - - ing, and thus we end our

thus we end our sport - ing,..... our sport -

thus..... we end our sport -

- ing, and thus we end our..... sport -

sport, and thus we end our sport -

sport ing, our sport -

- ing.

- ing. Fa la la la la la la la

- ing. Fa..... la la la la la la la la

- ing.

- ing.

The image shows a musical score for the song 'Lullaby' (Nachtlied) by Franz Schubert. It is a three-part score consisting of a vocal line (Soprano, Alto, and Tenor parts) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The vocal lines are written on treble clefs, and the piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are in German, and the melody is simple and soothing, typical of Schubert's lullabies. The piano part features a gentle, flowing accompaniment with a prominent bass line.

[illegible]

la la la la la la la la la la la la

la la la la la la la la, Fa la la

Fa la la la la la la la la Fa.....

la la, Fa la la la la la la,

Fa.....

la, Fa la la la la la la la

la la la la la la la la la la

..... la la la la la la la la la

Fa la..... la la la

..... la la la la la la la la

la la, Fa la la la la la la la

la la la la la la la la la

la la la la la la la la la la la

la la la, Fa la la la la

la la la la la la

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines in both hands.

la la la la la la la la.

la la la la la la la la.

la la la la la..... la la la.

la la la la la la la la.

la..... la.

The piano accompaniment continues with similar harmonic support for the vocal lines.

XXII.

NOW IS MY CLORIS FRESH AS MAY.

1st TREBLE.

1. Now is my Clo - ris fresh as May, all clad in
 2. But she keeps May through - out the year, and Au - gust

2nd TREBLE.

1. Now is my Clo - ris fresh as May, all clad in
 2. But she keeps May through - out the year, and Au - gust

ALTO.



1. Now is my Clo - ris fresh as May, all clad in
 2. But she keeps May through - out the year, and Au - gust

TENOR.
8^{ve} lower.

1. Now is my Clo - ris fresh as May, all clad in
 2. But she keeps May throughout the year, and Au - gust

BASS.



1. Now is my Clo - ris fresh as May, all clad in
 2. But she keeps May through - out the year, and Au - gust



green and flow - ers gay, Fa la la la,..... Fa la la la Fa
 ne - ver comes the near.

green and flow - ers gay, Fa la la la la la la la la la.....
 ne - ver comes the near.

green and flow - ers gay, Fa la la la la la la la Fa la
 ne - ver comes the near.

green and flow - ers gay, Fa la la la la la la, Fa la la la
 ne - ver comes the near.

green and flow - ers gay, Fa la la la,..... Fa la la la, Fa
 ne - ver comes the near.

The piano accompaniment is written for the left hand in the grand staff, featuring chords and arpeggiated figures that complement the vocal melody.

la la la la la la la la la la.

..... la la la la la la la la la la la la la. Oh Yet

la la la la la la la la la la. Oh Yet

la la la, Fa la la la la la la la la. Oh Yet

la la la la la la la la Fa la la la la la la la. Oh Yet

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That har - vest will
Au - gust

might will I think Au - gust she were near, that har - vest will
I hope though May, Au - gust

joy might soon ap - pear. day. Fa..... la la la la la la
come an - o - ther day.

joy might soon ap - pear. day. Fa la la la la la
come an - o - ther day.

joy might soon ap - pear. day. Fa la la la la, Fa
come an - o - ther day.

joy might soon ap - pear. day. Fa la la
come an - o - ther day.

joy might soon ap - pear. day. Fa la la la la la la
come an - o - ther day.

la la la la la la la la la, Fa la la

la la la la la la la..... la la la, Fa

la la la la la la la la la la la la la.....

la la la la Fa la la..... la la la la la,

la Fa la la la la la la la la, Fa la la la.....

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, often beamed together, with some longer note values. The overall style is that of a 19th-century musical score.

la, Fa la la la,..... Fa la la la la

la la la, Fa la la la, Fa la la la.....

..... Fa la, Fa la la

Fa la la la la la la la la

..... Fa la la la, Fa la la la, Fa la la

The piano accompaniment continues with similar rhythmic patterns, including eighth and sixteenth notes, and some longer note values. The key signature remains one flat (B-flat).

la la la la la..... la la la la la

..... la la la, Fa la la la la la la

la la la la la la..... la la

la Fa la..... la la la

la la la, Fa la la la, Fa la la

1. la la la la la. 2. la.

la la la la. Oh la.

la la la la. Oh Yet la.

la la la la la. Oh Yet la.

la la la la la la la. Oh Yet la.

la la la la. Oh Yet la.

1. 2.

XXIII.

UNTO OUR FLOCKS SWEET COROLUS.

1st TREBLE.

Un - to our flocks,
To teach our flocks,

2nd TREBLE.

Un - to our flocks,
To teach our flocks,

un - to our
to teach our

ALTO.

Un - to our flocks,
To teach our flocks,

un - to our flocks,
to teach our flocks

*TENOR.
8^{ve} lower.*

Un - to our flocks,
To teach our flocks

un - to our
to teach our

BASS.

Un - to our flocks,
To teach our flocks,

our
our

sweet Co ro lus,
 their wont ed bounds,
 flocks flocks sweet Co ro lus,
 flocks their wont ed bounds,
 sweet Co ro lus,
 their wont ed bounds,
 flocks flocks sweet Co ro lus, Un to to our
 flocks flocks their wont ed bounds, to teach our
 flocks flocks sweet Co ro lus, Un to to our
 flocks flocks their wont ed bounds, to teach our

Un to to our flocks..... sweet Co ro
 to teach our flocks..... their wont ed
 Un to to our flocks..... sweet Co ro
 to teach our flocks..... their wont ed
 Un to to our flocks sweet Co ro
 to teach our flocks their wont ed
 flocks, sweet Co ro lus,
 flocks, their wont ed bounds,
 flocks, our our flocks sweet Co ro
 flocks, our our flocks their wont ed

lus bounds, our on bag bag - pipe pipes song play now the ca - rol herds

lus bounds, our on bag bag - pipe pipes song play now the ca - rol herds

lus bounds, our on bag bag - pipe pipes song play now the ca - rol herds

our on bag bag - pipe pipes song play now the ca - rol herds

lus bounds, our on bag bag - pipe pipes song play now the ca - rol herds

thus, grounds, Fa la la la la la

thus, grounds, Fa la la la la la

- rol herds thus, grounds Fa la la la la

thus, grounds, Fa la la la la la, Fa la la la la la

thus, grounds, Fa la la la la la, la,

[illegible][illegible]

flocks and herds be graz - ing let us help our.....
 ten - der lambs with bleat - ing will help our.....

flocks and herds be graz - ing let us help our.....
 ten - der lambs with bleat - ing will help our.....

flocks and herds be graz - ing let us help our.....
 ten - der lambs with bleat - ing will help our.....

flocks and herds be graz - ing let us help our.....
 ten - der lambs with bleat - ing will help our.....

flocks and herds be graz - ing let us help our.....
 ten - der lambs with bleat - ing will help our.....

..... rest be prai - sing, Fa la la la
 joy - ful meet - ing, Fa la

..... rest be prai - sing, Fa la
 joy - ful meet - ing, Fa la

rest be prai - sing, Fa la la
 joy - ful meet - ing, Fa la la

rest be prai - sing, be prai - sing,
 joy - ful meet - ing, our..... meet - ing,

rest be prai - sing, Fa la la la
 joy - ful meet - ing, Fa la la la

The image shows a musical score for the song "The Rose Tree." It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in English and French. The piano part features a melody in the right hand and a bass line in the left hand, with a grand staff notation.

Vocal Parts:

- Soprano:** la la la la la la la la la
- Alto:** la la la, Fa la la la la la la la
- Tenor:** la la la la la la la la la la la la la Fa
- Bass:** Fa la la la, Fa la la la

Piano Accompaniment:

The piano part consists of a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with a mix of quarter and eighth notes.

The image displays a musical score for the song "Lullaby" (Nachtlied) by Franz Schubert. The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The lyrics are in German, and the melody is simple and gentle, typical of Schubert's lullabies. The piano accompaniment features a soft, flowing melody in the right hand and a steady bass line in the left hand.

1.

Fa la la la la la la la la la. Whilst The

la la la la la la la la la la la. Whilst The

la la la la la la la. Whilst The

la la Fa la la la la la. Whilst The

la Fa la la la la la la. Whilst The

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). It features a mix of eighth and sixteenth notes, with some chords and a final cadence.

2.

la la la la la la la.

la la la la la la la.

la la la la.

la la la la la la la la.

la la la la la.

2.

The piano accompaniment continues with two staves, maintaining the B-flat key signature. It includes a second ending marked '2.' and concludes with a final chord.

XXIV.

AN ELEGY IN REMEMBRANCE OF THE HO: THE LORD BOROUGH.

1st TREBLE.

Cease now de - light,

2nd TREBLE.

Cease now de - light, cease now de - light, de -

1st ALTO.
8th lower.

Cease now de - light, cease now de - light, now de -

2nd ALTO.
8th lower.

Cease now de - light,

TENOR.
8th lower.

Cease now de -

BASS.

Cease now de -

light. Give sor-row leave to speak, give.....

light. Give sor-row leave

light. Give sor-row leave to..... speak, to

light. Give sor-row

light. Give..... sor-row leave.....

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give sor - row leave to speak..... in.....
 sor - row leave to..... speak in
 to speak, give sor - row leave..... to..... speak in
 speak, give sor - row leave to speak, in
 leave to speak, give sor - row leave to speak,
 to speak, to speak,

..... floods of tears, in floods of tears, be - wail -
 floods of tears, in..... floods of..... tears, be - wail -
 floods of tears, in floods of tears, be - wail - ing
 floods of tears, in floods of tears, be - wail - ing
 in floods of tears,
 in floods of..... tears,

ing his de - cease,
ing his..... de - cease,
his de - cease,
his de - cease, be - wail - ing
be - wail - ing
be - wail - ing

The first system of the musical score consists of seven staves. The first six staves are for vocal parts, and the seventh is for piano accompaniment. The lyrics are: 'ing his de - cease,' on the first staff; 'ing his..... de - cease,' on the second; 'his de - cease,' on the third; 'his de - cease, be - wail - ing' on the fourth; 'be - wail - ing' on the fifth; and 'be - wail - ing' on the sixth. The piano accompaniment is on the seventh staff.

be - wail - ing his de -
be - wail - ing his de -
be - wail - ing his..... de -
his de - cease, be -
his de - cease, be - wail -
his de - cease,

The second system of the musical score consists of seven staves. The first six staves are for vocal parts, and the seventh is for piano accompaniment. The lyrics are: 'be - wail - ing his de -' on the first staff; 'be - wail - ing his de -' on the second; 'be - wail - ing his..... de -' on the third; 'his de - cease, be -' on the fourth; 'his de - cease, be - wail -' on the fifth; and 'his de - cease,' on the sixth. The piano accompaniment is on the seventh staff.

- cease, be - wail - ing his de -
 - cease, be - wail - ing
 - cease, be - wail - ing his de -
 - wail - ing his de - cease, be - wail - ing
 - ing his de - cease,
 be - wail - ing his

- cease, be - wail - ing his de - cease...
 his de - cease, be - wail - ing.....
 - cease, be - wail - ing his de -
 his de - cease, be - wail - ing his de -
 de - cease,
 de - cease,

..... whose time - less death, whose

..... his de - - cease, whose time - less death, whose

- cease, his de - - cease, whose time-less death, whose

- - - - - cease, whose time - less death, whose

whose

whose

time - less death a sto - - ny

..... time-less death a sto - - ny

time - less death a sto - ny heart would break,

time - less death a sto - ny heart would break,

time - less death

time - less death

heart would..... break, would..... break,

heart would..... break, a sto - - ny

would break, a

a sto - - ny heart would

a sto - - ny heart would... break, a

a sto - - ny heart would...

a sto - - ny heart would break,

heart would break, a sto - - ny heart would....

sto - ny heart would..... break, a sto - - ny heart would

break, a sto - ny heart, a sto - - ny

sto - ny heart would..... break, a sto - -

break, a sto - ny heart would.... break,

would break.....

break, would break..... Sweet Bo - - rough's

break, would break..... Sweet Bo - - rough's

heart would..... break.

- - ny heart would break..... Sweet Bo - - rough's

would break.....

life, sweet Bo - - rough's life,

life,

Sweet Bo - - rough's life, sweet Bo - -

life, Sweet Bo - - rough's life, sweet

Sweet Bo - - rough's life, sweet Bo -

rough's life..... was Mu sic's

was..... Mu sic's life's.....

sweet Bo - - rough's life was Mu sic's life's

rough's life, was Mu sic's

life, sweet Bo - - rough's life was Mu sic's

rough's life was Mu sic's life's

life's in - crease: Bo - - rough is dead

..... in - crease: Bo - - rough is dead, Bo - - rough is

..... in - crease, was Mu sic's life's in -

life's in - crease,

life's in - crease, in - crease: Bo - - rough is

in - - crease, was Mu sic's life's in -

Bo - - rough is dead, Bo - - rough is dead,

dead, is dead..... Bo -

-crease Bo - - rough is..... dead, Bo -

Bo - - roug is dead, Bo -

dead, Bo - - rough is dead,

-crease; Bo - - rough is dead, is dead,

Bo - - rough is.....

- rough is dead, Bo - - rough is dead,

- rough is dead, is dead.....

- rough is dead, Bo - - rough is dead, Bo - - rough is

is dead, Bo - - rough is dead, Bo - - rough is

Bo - - rough is dead, Bo - - rough is

dead, Bo - rough is..... dead. Great....

Bo - rough is..... dead. Great....

Bo - rough is dead. Great....

dead,..... Great....

dead, Bo - rough is dead. Great....

dead, Bo - rough is..... dead. Great....

Piano accompaniment with a key signature of one sharp (F#) and a common time signature (C).

..... lord..... of great - er fame, of great - er

..... lord..... of great - er fame, of great - er

..... lord..... of great - er fame, of great - er

..... lord..... of great - er fame, of great - er

..... lord..... of great - er fame, of great - er

..... lord..... of great - er fame, of great - er

Piano accompaniment with a key signature of one sharp (F#) and a common time signature (C).

fame,
 fame, Live..... still on earth
 fame, Live..... still on earth by vir - tue of thy....
 fame, Live..... still on earth by vir - tue of thy
 fame, Live....
 fame, Live..... still on earth by vir - tue
 by vir - tue of..... thy name,
 name,
 name thy name, by vir - tue
 still on earth by vir - tue..... of thy....
 of thy name, live..... still on

of thy name, of thy..... name,
live....
live..... still on earth by vir - tue of thy
of thy name, live..... still on earth by
..... name, live still on earth by
earth by vir - - - tue of thy name, of

live..... still on
..... still on earth by vir - - tue of..... thy
name,..... live..... still on earth by vir - -
vir - tue of thy name,
vir - - - tue of thy name, by vir - tue
thy name, live..... still on earth by vir - -

earth by vir - tue..... of thy.....

name,

- tue of thy name, live..... still on

by vir - tue of thy.....

of thy name,

- tue of..... thy name, by

The first system of the musical score consists of eight staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom four staves are piano accompaniment. The key signature has one sharp (F#). The music is in common time (C).

name, by vir - tue of..... thy.....

by vir - tue of thy..... name, by

earth by vir - tue of thy name, by

name, by vir - tue of thy.....

by vir - tue of thy..... name, of

vir - tue of thy name,.....

The second system of the musical score continues the vocal and piano parts. It consists of eight staves, with the same layout as the first system. The lyrics continue across the vocal staves, and the piano accompaniment provides harmonic support. The key signature and time signature remain the same.

..... name, by vir - - - tue of thy
 vir - tue of thy..... name, by vir - - - tue
 vir - tue of thy..... name,
 name, by vir - - - tue by
 thy name, by vir - -
 by vir - - - tue of thy.....

name, of thy name.....
 of thy..... name, thy name.....
 by vir - - - tue of thy name.....
 vir - - - tue of thy..... name.
 - tue of thy name, thy name.....
 name, thy name.....

